



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

A PAINTING ATTRIBUTED TO  
CLAUDE LORRAINE

OF the twelve pictures by Claude Lorraine in the National Gallery in London, perhaps the most popular is the large landscape with figures, called *David at the Cave of Adullam*. This picture, besides being signed and dated, has a history which can be traced in all of its stages from the time it was sold by the artist to Agostino Chigi, the nephew of Pope Alexander VII, in 1658 (the year in which it was painted), down to its reception in the National Gallery in 1831. A drawing of its composition is found in the *Liber Veritatis*, the book of sketches which Claude kept as a record of his pictures, where it is numbered 145. On the back of the drawing is an inscription in Claude's hand: *Claudio Gellée tableaux fait pour il prince don Agostino l'ano 1658*. The beauties of this painting have been extolled by all the connoisseurs of Claude's art. "For grand simplicity of composition and for the rendering of atmosphere this canvas ranks as one of the artist's best," wrote George Grahame, the author of the *Portfolio* monograph; and even Ruskin, no admirer of "the dim, stupid, serene, leguminous enjoyment of his sunny afternoons," while criticizing the foreground for its false and monotonous coloring, pronounced this landscape a really fine work.

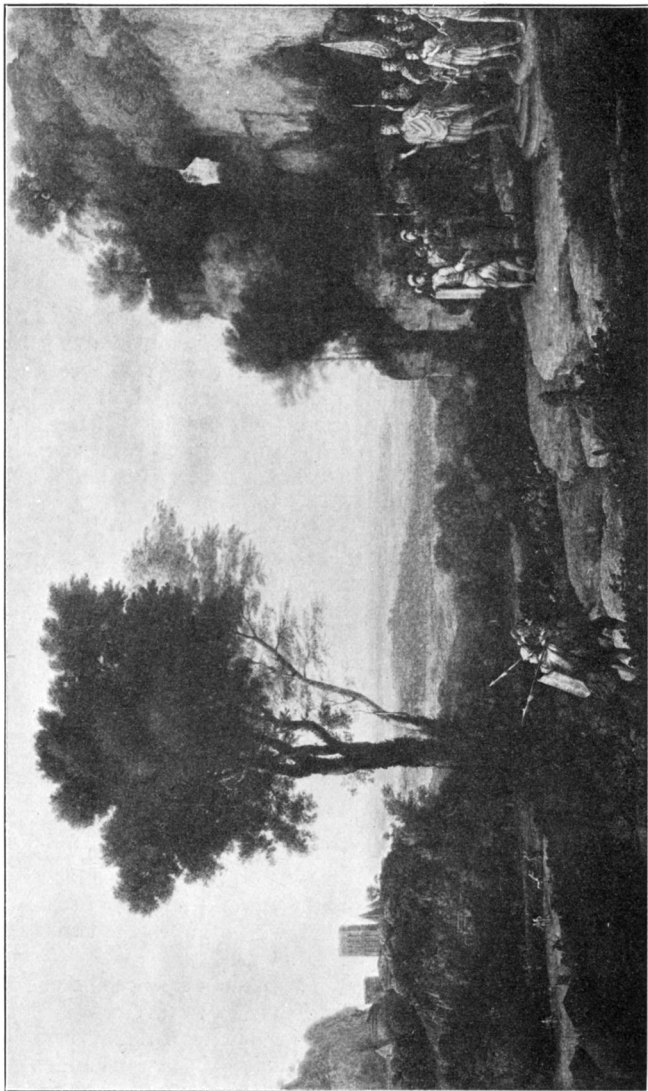
These remarks on a noted painting are introductory to the statements that a picture of the same subject was bought by this Museum last winter and that this picture is now on exhibition in Gallery 20.<sup>1</sup> Our work lacks all external proofs of authenticity. It appears in none of the catalogues, it is unsigned, and it has no pedigree to speak of. But it is a good picture nevertheless and, in the opinion of some who have studied it, well worth having. There are those who claim that it is by Claude himself and many circumstantial evidences may be found in favor of their contention.

The two pictures, the *David at the Cave of Adullam* in the National Gallery and ours, though of practically the same size and general arrangement, have noticeably different effects, as can be seen by compar-

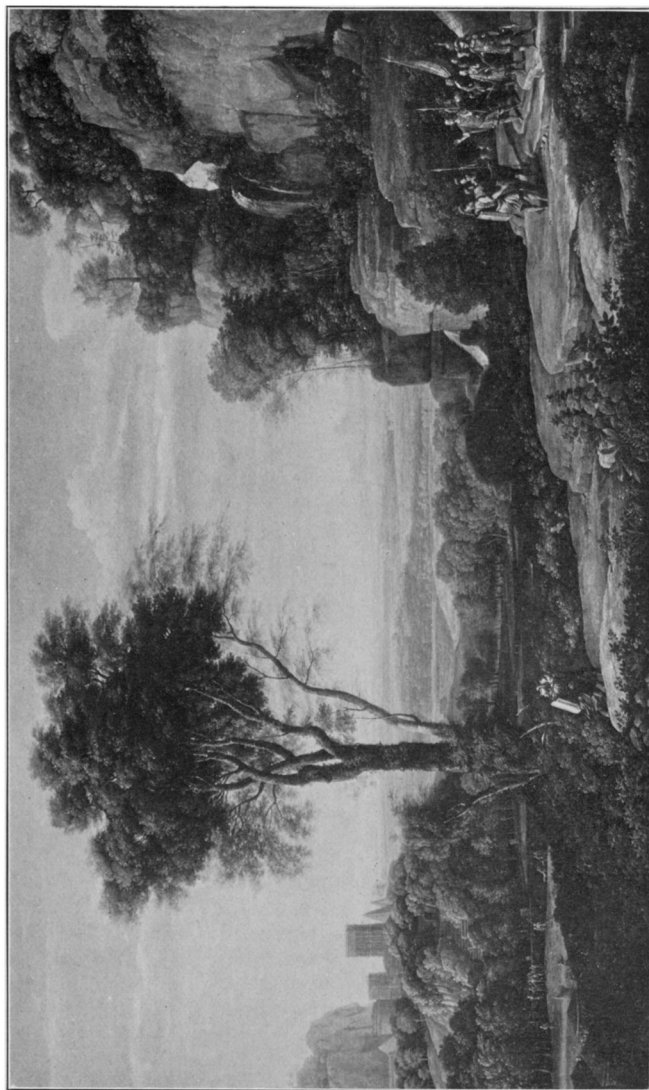
ing the two reproductions which accompany this article. The New York painting is of a much lighter tone and has much sharper detail, it is less simple. These differences are, without doubt, somewhat accentuated by the conditions of the two canvases; our painting has lately been rather severely cleaned and the Claudes in the National Gallery are still covered by the heavy molasses-like varnish which English collectors seem to have preferred. As one proceeds in the comparison, it will be found that in the New York version the forms of the middle ground at the left and in the distance are pretty exactly like the other (though sharper and more detailed), but that in the central and right-hand parts and in the foreground the differences are many and radical. The items here are more complex and the figures of a smaller scale. The cliff, for instance, is higher, the foreground plants have been multiplied, the figures have been pushed back into the landscape. All the variations from the National Gallery painting which our picture shows serve a definite expressional purpose, namely, to give a greater vastness and a more dramatic effect to the scene. All the particulars which appear in the New York picture and do not exist in the other are executed with the same decision and freedom of handling as those parts for which the London picture gives precedent. The same is true of the figures. In both cases the figures are by a different hand from that of the painter of the landscape; generally they are alike in the two works, but where they differ, the changes in our picture show no falling off—indeed, in some cases a real improvement, as in the two at the extreme right.

The main evidence, however, that our landscape is by a creating and not by a copying painter is found in its precise yet free handling in all parts and in its sustained and always deliberate expression. Only an artist in close understanding and sympathy with his subject could have put in all that formidable mass of detail and never once let his interest flag. Each touch is spontaneous. These considerations point to the presumption that our picture is by Claude himself. His late paintings are

<sup>1</sup>On canvas. H. 45 $\frac{3}{4}$  in.; W. 76 in.



DAVID AT THE CAVE OF ADULLAM BY CLAUDE LORRAINE  
IN THE NATIONAL GALLERY, LONDON



DAVID AT THE CAVE OF ADULLAM ATTRIBUTED TO CLAUDE LORRAINE  
IN THE METROPOLITAN MUSEUM OF ART

cooler than the golden sunset colors he used in his earlier years, and among these late works our picture would be placed.

Claude showed no wide range of emotion, he was interested only in the tranquil effects of nature. Ruskin's phrase, "the dim, serene, leguminous enjoyment of his sunny afternoons," contains a good deal of truth, though those who relish the calmness and leisure of the pictures resent the censorious "leguminous." In any event, his one theme was pleasant weather and a wide expanse of land or sea at sunrise or sunset. He felt the necessity of enlivening the scenes and, never having been able to paint figures, he caused figures to be painted in by other artists. These are always of secondary importance but they have been the means by which the pictures are named. There is an uncertainty about the interpretation of the figures in our painting. The National Gallery canvas has also been called *Sinon before Priam*. *Sinon*, it will be remembered, was the companion of *Ulysses*, who let himself be captured by the Trojans and then persuaded them to bring into the city the horse of wood in which the chief Greek warriors were hidden. The more reasonable title, however, is that which the Museum has adopted. David and his army had sought refuge at the cave of *Adullam*. The captains who broke through the host of the Philistines to bring David a drink of the water from the well at Bethlehem for which he had longed, stand before him, one carrying the water in his helmet. David raises his hands in astonishment at their foolhardiness and refuses to drink of what has been brought to him at such jeopardy. His soldiers are round about and across the river lie the Philistines. The beleaguered town of Bethlehem is on the hill at the left. B. B.

#### "A SCRAP-BOOK OF ORNAMENT"<sup>1</sup>

ALTHOUGH not one of the recognized philosophers of the eighteenth century,

<sup>1</sup>There has recently been added to the ornament collection in the Museum Print Room a group of 360 engravings by and after Pillement, of which two score are printed in color.

Marcel, the great Parisian dancing master, sounded one of its most perfect and, artistically, one of its most pregnant notes when he sighed and said, "Ah, que de choses dans un menuet," since thereby he summed up pointedly, and with as much intention as one cares to grant him, the attitude toward life of a society which found its greatest happiness in pondered and skilful arrangement of the *menus plaisirs* of life. Conversation was not mere talk or interchange of thought, it was a seriously considered game with rules and points, penalties and rewards, to which all the world turned as during the reign of Henri IV it had turned to the niceties of the fence. But as compared with that more athletic, if not more agile, exercise it offered an infinitude of strategies and situations, delectable and charming in themselves, not least among which was the fact that this game was suitable to the parlor and was to be played habitually with women as well as on occasion in their presence. Its devotees, as one of them so frankly said, loathed war because it interfered with conversation.

Taken seriously by an entire community among which were many of the most intelligent as well as the best-bred people of their time, this game was played not only gravely but at times with consequences so momentous that it were futile to regard it as mere frivolity. As the greatest of all games known to men is that of conduct, so may one not dismiss as unworthy of consideration the manner and the material with which it was played by this group of exceptionally keen intellect and studiously good manners. Light in its touch, skilful in its phrase, the period believed with one of its most disillusioned writers that the day wherein one did not laugh was wasted, and it contained many who thought as *Vauvenargues*, in that wisdom which was not only worldly but most generous, that one of the noblest attributes of man was his ability so easily to dispense with greater perfection. One took what the world provided, and being grateful made the best of it. Of course it was artificial but, however much the moral zealot may dislike another's artificiality, he must know in his heart